

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

MAY 12, 1837.

No. LXI.—VOL. V.

PRICE 3d.

## COMPANION TO THE ORCHESTRA; OR HINTS ON INSTRUMENTATION.—No. IV.

By CIPRIANI POTTER.

### VIOLONCELLO AND CONTRA-BASSO.

In continuation of our article on the Violoncello, it may be observed, that the double notes and chords are not available in orchestral music, except occasionally, when combined with the open strings; for composers have other resources to produce the harmonies. In solo-writing they create a fine effect; but they must be written with accurate knowledge of the fingering, or they become extremely difficult to execute. In the absence of the double-basses, the lower notes are nobly effective, since they are more distinct than those of the double-bass. The simple quartett in orchestral music; viz. two violins, tenor, and violoncello, forms a great relief; but in the *ffmo.* the double-basses are indispensable. Arpeggios on the violoncello are very striking, the double-bass taking the first note, or fundamental of the arpeggio only; but they are extremely difficult, and indeed impracticable, unless judiciously written. Rapid passages in extraneous keys (as was observed relative to the tenor) are difficult to accomplish, occasioned by the width of the stops, and the very complicated character of the fingering. The reiteration of the note, when required to be extremely rapid, is more effective on the violoncello than on the double-bass. The augmentation of the note is preferable on the latter instrument; viz. when the violoncellos have semiquavers, the double-basses should take the quavers or crotchets of the same note. This applies to an allegro or presto.

The following instruments are effective when used in combination with the violoncello: the hautboys in octaves; violins in octaves and double octaves; the tenors in unison, or octaves. The clarinets and bassoons sometimes in unison. The violoncellos and tenors in thirds, with violins the same, produce a pleasing effect. The double-basses are then omitted, or they take an independent part. The tremola, and shake, are characteristics of this instrument, and are more effective on

the first and second strings. All passages requiring brilliancy, or point, should be appropriated to the violoncello, in preference to the bassoon; the latter instrument losing all its power in rapid passages, while the violoncello performer is enabled to increase the power by the assistance of his bow. All subjects of a noble character should be introduced in the violoncello part in a score, in preference to that of the bassoon. The pizzicato is often introduced in the violoncello part, for the purpose of giving a contrast of effect. The violin and tenor parts then become more prominent, particularly in vocal music. In accompanying a tenor singer, the holding notes on the violoncello overpower the voice, unless it form a distinct part. In a cantabile passage of a song, the basses should be generally staccato, the holding notes being introduced merely as a contrast in the intervening passages or symphonies. These remarks apply particularly to the accompaniment of a bass voice, or baritone. The instrumentation in vocal music requires infinitely more judgment than in the purely instrumental. Also the instrumentation for a theatre, becomes too powerful when employed for a concert room; as has already been noticed in the first article. The violoncello is often engaged as an obligato accompaniment to the voice, particularly the tenor. In accompanying the recitative it is greatly effective; although at the Italian opera it is now abolished, except in the accompanied recitative; the pianoforte alone being substituted for that purpose. In sacred music, however, it is happily retained. Lindley is extremely felicitous in his accompaniment to the recitative. The violoncello, as a solo instrument, is also inferior to the violin, although it admits of more variety than the tenor in this species of composition, on account of its extraordinary compass. The acute part, written in the treble clef, is the least effective, but the harmonics in alto are very powerful. The performers on the continent use thinner strings than our own players; and the bridge is generally of *lower* construction; consequently the strings approach nearer to the finger-board, thereby rendering the execution more facile with regard to rapidity. This may in some measure account for the English player producing a more powerful tone than the foreigners. These peculiarities were observed when the celebrated Bernard Romberg visited this country, whom we desire to notice with marked respect, not only as a distinguished performer, but as a great musician and composer. We shall reserve any future observations on this instrument to our article on the double-bass, since the two instruments are used so much in combination in orchestral music.

THE DOUBLE-BASS, (*Contra-Basso*) is indispensable in an orchestra; seeing that it serves to destroy in some degree the harshness of the violins, tenors, and violoncellos; giving at the same time solidity and tone to the general mass of stringed instruments; and forming a perfect union of all the instruments composing an orchestra. It may be compared to the diapasons of an organ. In a military band, there is no similar instrument to unite and form a powerful fundamental base. The ophicleide and serpent are too *abstract* in their tones; and, consequently, become so prominent as not to incorporate with the bassoons: these latter are not sufficiently commanding; the contra-fagotto likewise wants power; the bass horns are

too limited in their scales, not possessing the grave notes for the fundamental harmonies; and the trombone, although a splendid instrument, is equally defective in quality of tone for the required purposes of union and amalgamation; but the double-basses in orchestral music supply all our wants—so long, at least, as these are reasonable. Some composers require a more extended scale below; but these notes are rendered useless from their ambiguity. Even on the organ it is difficult to distinguish any note below G (under the lines), but the pedal pipes have still lower notes; and when used with the double octaves, principal, and fifteenth stops, they may be discerned. In France the double-basses are tuned to G and F. In Germany, (with four and five strings) frequently to E below the lines. In England, the lowest note is A, (with three strings) and it is tuned by fourths to simplify the fingering, in consequence of the wide stops. The first string is the most powerful; indeed, it is remarkably so, and at the same time beautiful in tone. The first and second are the most available for rapid passages. The third string is not so effective for rapidity, but in the *ppmos.* for the *sostenuti*, or long notes, it has a fine effect, particularly for the fundamental notes of the harmonies.

The double-bass was never listened to as a solo instrument, until the celebrated Dragonetti made his appearance. This distinguished artist has created a great stimulus in this country, causing many to cultivate the double-bass; and it may be asserted with truth, that performers would never have been made acquainted with its great resources, had it not been for that extraordinary player; the peculiar excellence of whose performance consists, first, in the fine tone he produces; his extraordinary delicacy; immense power when required; the neatness and rapidity of his execution; perfect intonation; and lastly, his 'coup d'archet,' or, to be less technical, his accent and point. The character he gives to a composition is uniformly gratifying to the author as well as the auditor. Although he has been accused of leading the orchestra, or, in the estimation of some leaders, of *mis-leading*, (for no man in that situation approves of a public correction,) yet it must be acknowledged that he has upon various occasions, by his promptitude and decision, brought back a whole band who, 'like sheep had gone astray.' Amongst the celebrated composers who cease to exist, Beethoven is the only one who really was acquainted with Dragonetti's talents: it is perhaps superfluous to add that he appreciated his playing to the fullest extent.\* It must be considered highly complimentary to this country and its professors, that this eminent man should have lived amongst us the greater part of his life—at least, the most important portion of it; and he is, without doubt, properly appreciated by every individual of discernment, or who possesses any musical feeling. From being so perfectly master of his instrument, his powers will not be much impaired by age; his strength being concentrated in his hands, the bow-arm performing its duty by instinct. We offer no apology for this digression in honour of our highly-gifted resident contra-basso. May he never be induced to leave us.

\* During Dragonetti's residence at Vienna, he proposed to accompany Beethoven in his Sonata in G minor, Op. 5, for pianoforte and violoncello. That great musician imagined it was intended as a joke; but at the conclusion of the first movement, he rose from the pianoforte in raptures, and embraced Dragonetti and his double-bass together.

The situation of the double-bass in an orchestra must be evident, from its title "contra-basso." It seldom occurs that it crosses any other instrument, except in the ascent of a rapid passage. Double notes are rarely, if ever, employed in the double-bass. They are practicable with the open string, or with the harmonics. In very rapid passages, or arpeggios, the double-basses are made to execute the first of every four or two notes; the first note in triplets; or, speaking in general terms, to execute the essential notes. In rapid complicated passages also, the double-basses should take the principal notes, omitting the passing ones, which renders the effect more imposing and less confused. The syncopation with the basses is very imposing, forming a "contre-temps" to the violins. The introduction of the dotted notes, also, gives a decided character, and adds great force and energy to the composition. In contrapuntal passages, in the inversions of subjects, the power of the basses is considerable; also when the score consists of two or three parts only, the basses, assisted by the tenors in octaves, or double octaves above, produce very imposing effects: then, however, the *motivi* should be interesting, and not too chromatic, or these effects become laboured and pedantic. When the basses are made to move always with the *beats* of a composition; that is, with the equal divisions of the bar, the effect is apt to be monotonous, especially so, of course, if the movement be of any duration. Great composers, men of genius, always exhibit peculiar felicity on this point, by avoiding such mechanical expression. When the basses give the beats of a composition, the violins should oppose the basses by a "contre-temps;"—the wind instruments (the brass ones excepted) not being sufficiently powerful for the purpose. In the march, waltz, or any short characteristic piece, the basses mark the time, by entering upon the accented parts or equal divisions of the bar; but this is in perfect accordance with the style of the composition. In an allegro of a symphony or an overture, a continuation of the same accent would quickly induce *ennui*; whereas, by studying to vary the effects with the contre-temps, such result would be obviated. In vocal music, the power of the human voice is extraordinary, (where the singer possesses imagination, and is excited by the energy of the music) so as often alone to be sufficient to oppose the syncopation in the basses; or to oppose the basses by taking the syncopation. An instance of this occurs near the conclusion of the song, 'Dove sono,' in the opera of Figaro. When energy is required in vocal music, the accompaniment should form a counter-part, and the *sostenuti* be used very sparingly.

In general instrumentation, it is less difficult to arrange the violoncello and double-bass parts in a score; because their situation is in no respect ambiguous, provided their relative powers be taken into consideration, as compared with other instruments. Skips of distances of crotchets or quavers, when not too rapid, are very effective, long notes and sustaining passages, may be used for contrast, and are also effective—in an adagio, for instance.

In sacred music, the double-bass is naturally a great ornament; in the chorusses, most important. At the Italian Opera, in the accompanied recitative, it forms one of the finest features, and greatly assists the singers in their dramatic music. In the modern Italian and French

school of writing, however, it is difficult at times to distinguish the notes on the double-basses, from the abuse of the kettle-drums, long-drums, ophicleide, &c.

The double-bass forms a beautiful fifth part in a quintett; but as yet no composer has written an *independant* part for it; the performer, therefore, generally takes the second violoncello part, which produces a good effect, except when the parts cross (viz. the two violoncellos); then the harmonies become improperly inverted. Since the delicacies and refinements of this instrument have not been generally known or acknowledged, composers have not ventured to write an important part for it. In pianoforte music, the double-bass is employed to form a part in sestetts, septetts, &c. Hummel, Onslow, Ries, Moscheles, &c., have availed themselves of this accompaniment. The pizzicato is highly effective on the double-bass, if not too rapid. On the third string, it resembles, and indeed is frequently preferable to, the staccato notes on the kettle-drums, on account of the too great vibration in the latter instrument. A peculiarly delicate tone is produced on the double-bass by taking the half of the string from the bridge, and producing the harmonics; by which action the music becomes transposed an octave higher.

Care should be taken to calculate the compass of the double-bass, as it executes an octave lower than the scale in which the music is written. Do not, for instance, write below A flat on the first space. Sometimes it will be necessary to transpose the passages (or portions of them) an octave higher than the violoncello, that the character of the passage may not be altered. The composer is the best judge of the effect he intends to produce; but if left to the judgment of the performer, and to *several* in an orchestra, great confusion is occasioned by the passages being taken different ways. In Germany these precautions are not so necessary, because the instrument is tuned to E or F. But, from experiment, the double-basses with three strings are preferred; Dragonetti (the highest authority) gives a decided preference for tone to the latter. In some of the finest symphonies, the effect would be greatly *augmented*, if the parts were at times transposed; for the performers have ample to accomplish, without, in addition, being compelled "all' *impromptu*" to transpose. The scherzo of Beethoven's Symphony in C minor, is a case in point. The trio is written below, and played in this country on the first string, by Dragonetti and others, with immense power.

Enough has, we trust, been advanced to prove the vast utility of the double-bass in an orchestra, in all styles of music; and, through its means, how much the grandeur of a composition may be increased.

### THE MUSIC IN MACBETH.

*To the Editor of the Musical World.*

SIR,—In No. 58 of "The Musical World" your correspondent MUSICUS states his belief that the music in Macbeth is not the production of Matthew Locke, but thinks it may be ascribed to Corelli. I agree with him in opinion that it is not Locke's,—but as to Corelli, who ever dreamed of such a thing! I never heard that Corelli ever composed any vocal music, nor have I succeeded in

tracing even a hint on that point in the many musical works I have been able to consult. Letting alone the style, even the very accentuation of the words is enough to prove against such an idea.

Respecting Matthew Locke's claim, we have no other proof than the assertion of Dr. Burney, on the authority of Downes the prompter; who states that it was first performed in 1674. The only specimen extant of Locke's operatic music is, "The English Opera, or the Vocal Musick in Psyche, with the instrumental therein intermix'd: to which is adjoyned the Instrumental Musick in the Tempest, by Matthew Locke, composer in ordinary to his Majesty, and organist to the Queen, 4to. 1675;" which was first performed in 1673 at the Duke's Theatre. I can find nothing that can warrant the supposition of the music in Macbeth being Locke's; the style being entirely different from all the authenticated works of Locke, either in print or manuscript, that I have consulted.

If the above music was produced in 1674, why was the music in Psyche (which was brought forward in the year 1673) printed two years after, it being so considerably inferior to the other? There is a peculiarity in Locke's compositions; and that is, that the two upper voice parts cross each other; which is not the case with the music in Macbeth.

My firm opinion is, that the music in Macbeth as now performed, is the composition of Henry Purcell; and this for many reasons, the soundness of which I will endeavour to prove in a future communication.

I remain, &c.

Little Chelsea, May 3, 1837.

JOSEPH WARREN.

## MR. WARD'S DRUMS.

*To the Editor of the Musical World.*

SIR,—I regret that your remarks upon my letter contained in No. 60 of your publication, should cause the necessity of my troubling you again. This I must do, or your readers will infer that I have been following or copying a French invention. You also misconstrued my meaning, and the omission of two words alters the sense of the last paragraph. Mr. Hogarth stated that the old drums were quite *sufficient* for the present timpani parts, and my intention was to show that such was not the opinion of those who ought to understand the subject. The following facts will, I hope, place both points in their proper light. In April 1835, I was stimulated by some gentlemen of the Philharmonic Society to attempt to improve the drum, so as to render it capable of being tuned readily and accurately. Such an improvement, they said, was required, on account of the difficulty to get the drums sufficiently well in tune for their purposes, and more particularly for Weber's "Jubilee Overture." I succeeded to their satisfaction, and after the drum had been used in their concerts of that year, they were pleased to reward me with a gratuity. I never heard of the French invention until February last; and beg to state that no two methods can be more dissimilar. The French artist has put heavy machinery, in addition to the old screws, suspending the head upon one point, and depriving the shell of all participation in the vibration. I substitute levers for the old screws, and connect the vibration of the head with the whole of the shell.

What should induce the Directors of the Philharmonic Society to go to the trouble and expense of procuring the new drums, if, according to Mr. Hogarth, the old ones were *sufficient* for the present purposes; they having none but old parts for them. No one can doubt that the old instruments will sound the tonic and dominant very finely, but it is contended that from the extreme difficulty of adjusting them to the band, the correct notes are only casually heard—such at least is the opinion of the superiors of the Philharmonic Society, their resolution concerning the new drums being a proof of it; to which this fact may be added. At the trial of Beethoven's Choral Symphony on the 12th of last month, an experiment was made upon one of the old drums, which ought to satisfy any one that the new ones are more *efficient* than the old, for the present purposes. Several talented gentlemen belonging to the orchestra (opponents of the new instrument) were occupied for a considerable time in tuning the old drum to the required note, but after it had been used for some bars, Mr. Moscheles stopped the whole of the band, *that it might be tuned*, it being *only* half a tone out; and it was not properly adjusted for some time: whereas, at the rehearsal, the new instruments remained perfectly in tune from the commencement. I think that I have said enough to show you, Sir, the drift of my last; and I know that all good musicians are anxious that my invention should be fully adopted, being quite convinced that the old instruments were *not sufficient* for the old timpani parts, but only tolerated, like many other evils, until some improvement was suggested.

I am, Sir, &c.

CORNELIUS WARD.

### THE CONCERTINA.

As Master Regondi's performance on the Concertina, at several concerts lately, has made a sensation, perhaps a brief description of it may not prove uninteresting to our readers. In shape, it is an octagon, about eight inches in diameter; and in depth, when not drawn out, about the same. It is held by the thumbs of both hands passing through a loop, and resting upon the little fingers for support. On both ends there are a number of ivory studs, by pressing any one of which, a note is produced from a metallic spring fixed inside; but to produce any tone or sound, the instrument must be drawn out, in the first instance, then propelled like a bellows, which it really is. The compass is from B natural below the lines in the treble, to G in altissimo, with, not only all the intermediate semitones, but also G sharp, A flat, D sharp, E flat, &c., which render the intonation in one key quite perfect. An air may be played either as a solo, a duet, or trio; and chords of six, or more notes, may be played. In tone, it resembles the clarionet, oboe, and flute; the lower tones are similar to the chalumeau of the clarionet, the middle ones like the sweetest on the oboe, and the upper part partakes of the silvery notes of the flute. This instrument is a vast improvement on the accordion, and is the invention of the ingenious Professor Wheatstone, who has taken out a patent for it. The mellifluous symphonion is constructed on the same principles; but the tone is produced by breathing into the latter; whereas on the concertina it is brought

out by the bellows, which renders it far more agreeable for ladies to play upon. Any flute accompaniment to pianoforte pieces may be performed on the concertina; but its chief beauty lies in the mellowness of its tones, when playing simple melodies, and the expression which may be given to them by a tasteful author.

### REVIEW.

*A collection of Sacred Music, from the works of Handel, Haydn, Mozart, Beethoven, Novello, &c. with several original compositions, harmonized, arranged, and composed, with a separate accompaniment for the Organ or piano-forte, by Walter Wilson, organist of St. Mary's and of Christ Church, Scarborough. NOVELLO.*

We observe two faults in this publication. The first, that there is no index to the several tunes, which are numerous; and consequently inconvenience, with loss of time, will arise, for want of such facility of reference: and the second, that some compositions of very inferior grade are associated with a collection of standard excellence. Among others of the class we allude to, are such as 'Hark the herald angels sing,' by Dr. Arnold, than which a more common-place, vapid piece of writing, it were not easy to name. Mr. Wilson has probably endeavoured to consult the various shades of taste in his subscribers, for it is utterly impossible that he himself can think highly of the whole collection, seeing that the other compositions he has chosen evince the man of superior discernment, as well as delicate taste; and his own original pieces, and arrangements of melodies, show him to be a very excellent musician. His harmonies are uniformly justly balanced; at the same time they are rich and classical, without being abstruse and cramped. Some of the old Locke Chapel tunes (the harmonies of which, in their original state, were absolutely horrid) have been very cleverly re-arranged by Mr. Wilson. The celebrated hymn to Pope's ode, for instance, 'Vital spark of heavenly flame,' has never, to our knowledge, been so nicely harmonized as upon this occasion. Upon the whole, we have little doubt that the author has given much satisfaction to his subscribers (which are numerous); and we are very sure, that with the exceptions we have made, he will delight the more cultivated class of his congregations, when such pieces as might be pointed out are performed.

'Come and buy each summer flower,' Rondo, by E. J. Loder. T. E. PURDAY.

'Oh! here's to the holly,' composed by Ditto. DITTO.

Seldom a week passes that a new song of Mr. Loder's does not come into flower. The best and truest thing we can say of his present publications is, that they keep the usual "tenor of their way"—(by the bye, both are *soprano* songs)—and our readers know what that way is. The author, therefore, cannot do better than continue to discharge the contents of his occiput at the public; for truly he seems to have a fertile one. Of the two songs, the Rondo 'Come and buy,' &c. is, we think, the better.

*Divertimento No. 1 for the Piano-forte, on the favorite Airs 'Come where the aspens quiver,' and 'Pretty star of the night,' composed by Pio Cianchetti. LEE.*

We shall bestow none of our grand critical periods upon this, as it has been clearly written for sale. Suffice then to say, that the passages are pleasing, not very difficult, and lie well under the hands.

'The fallen oak,' a national Song, sung by Mr. Lefler, composed by J. Blewitt. T. E. PURDAY.

We have heard much pretty music of this gentlemen's; but are inclined to



think that the present will scarcely rank among his best productions. The melody and phrases are elegant, but not new. Mr. Blewitt, however, knows how to make the most of his materials, although they be but slender. The song will find purchasers.

*'To-day, love, to-day,'* *Ballad, composed by J. P. Knight.* MORI.

*'The Brothers,'* *Duet for Tenor and Bass, composed by Ditto.* DITTO.

There is a simplicity and a freshness about Mr. Knight's thoughts, which always render them (to us, at least) extremely attractive. Now that Charles Horn, whose songs are some of them really fine things, has ceased to write, Mr. Knight is perhaps one of the best living writers of our songs and ballads. As co-occupants of this pleasing department of the art, we may name at random Messrs. Hargreaves, Rudersdorff, Neilson, and the young Goodbans. These gentlemen are accustomed to present the public with something more than rifacciamientos of worn-out ideas, however elegantly and attractively they may be sometimes put together. Of the publications before us, the ballad is the superior composition.

*'My heart leaps up when I behold,'* *Song, lines from Wordsworth, composed by T. Attwood.* HILL.

As we see nothing very remarkable in this song, we shall, with the author's leave, consider it as an effusion of his lighter and more careless moments. The names of Attwood and Wordsworth on the title-page will, however, prove a sufficient attraction to the purchaser; although we fear the song is not doomed, like some of Mr. Attwood's, to be crumpled on every piano-forte in the kingdom.

## CONCERTS.

**THE ANCIENT CONCERTS.**—(*omitted last week.*)—The fourth concert took place on Wednesday, (the 3rd) under the direction of H. R. H. the Duke of Cumberland. The singers were, Mesdames Caradori, Bishop, and Knyvett, Miss Wyndham, Messrs. King, Hobbs, and Phillips. Mme. Caradori sang 'Vengo a voi,' Guglielmi; Mrs. Bishop, 'He was eyes,' Handel; Mrs. Knyvett, 'Farewell ye limpid,' Handel; Miss Wyndham, 'Lord to thee,' Handel; Mr. Hobbs, 'Softly sweet,' Handel; and Mr. Phillips, 'Lascia amor,' Handel. The coralists were occasionally noisy, and much out of tune. The 'Confusa abandonata' of John Christian Bach, is a very indifferent composition. John Christian just saw his father Sebastian, but knew nothing whatever of his style: and there was as much difference between the father and son, as between Beethoven and Pacini.

**MR. BLAGROVE'S BENEFIT.**—This gentleman took his benefit on Thursday night, (the 4th) at the Hanover Square Rooms, to a full, though not crowded audience. The following was the selection: **PART I.** Quartett in G major, op. 80, for two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas; Haydn.—Aria, Mrs. Alfred Shaw, 'L'Addio,' (so much admired at the last of the Classical Concerts); Mozart.—Solo, horn, Signor Puzzi, arranged from Sonata in F, No. 9; Corelli.—Romance, Madame Caradori Allan, 'Nachts in der Cajütte,' (horn obligato, Signor Puzzi); Lachner.—Sonata in A, (dedicated to Kreutzer) piano-forte and violin, Mme. Duleken, and Mr. Blagrove; Beethoven.—**PART II.** Duet for two violoncellos, Mr. Hausmann, (from Hanover, his first appearance) and Mr. Lucas; Romberg.—Solo, harp, M. Labarre, from piano-forte concerto in A minor, (as performed at the Philharmonic Society's fourth concert this season); Hummel.—Duetto, 'Ti veggo, t'abbraccio,' Madame Caradori Allan and Mrs. Alfred Shaw, (Il Ratto di Proserpina); Winter.—Grand Quintett in C

major, for two violins, two violas, and violoncello, Messrs. Blagrove, Gattie, Dando, Hill, and Lucas; Beethoven.—The Vocal Pieces accompanied by Sir George Smart.

Haydn's quartett was, as usual, exquisite. The aria of Mozart, sung by Mrs. Shaw, was encored; as was also Puzzi's horn solo, although we preferred this gentleman in the obligato accompaniment to Lachner's pretty romance which followed, in which he made his rich and mellow tones tell to the utmost. The sonata of Beethoven is unquestionably one of the finest things of the kind that was ever written; nor could Madame Dulcken's playing be easily exceeded. As this is the sonata which we heard a few weeks ago at Mr. Mori's Chamber Concert, a comparison between the two violinists appears to have been challenged; and consequently we have little hesitation in awarding the palm to Mr. Mori. In the quality, if not fulness of his tone, Blagrove is equal to his rival; but his playing, as yet, wants the power, grandeur, and exquisite finish of Mori's. At the same time, there is a serious earnestness, and reflective character, in the style and manner of Blagrove, that leave one at no loss to prognosticate what his future eminence will be. With respect to the new violoncello debutant, we will only say that he is very young, and very skilful; and that Lindley's tone yet remains unrivalled. Mr. Labarre is the most accomplished harp-player we have yet heard; and, from all we have hitherto seen, perfectly free from quackery of all sort. The duet 'Ti veggu,' was encored. Beethoven's quintett is the well-known one in C; and which is justly considered one of the composer's master-pieces.

MRS. ANDERSON'S CONCERT.—The most distinguished and fashionable, as well as the most numerous audience of the season, (the orchestra even being crowded with visitors) were present at Mrs. Anderson's concert, which took place last Friday morning, in the Hanover Square Rooms. The lady being instructress on the piano-forte to the Princess Victoria, H. R. H. the Duchess of Kent, accompanied by the heiress apparent to the throne, honoured the entertainment with their presence. The royal party were attended by the Duchess of Northumberland, Lady Catherine Cavendish, Lady Cust, Lady Emily Murray, Lady Mansfield, Lady Mary Stopford, Lady Macdonald, Lady King, Lady Ravensforth, Viscountess Barrington, Baroness Lehen, the Hon. Misses Percy, Sir John and Lady Conroy, Sir George Anson, &c. Two o'clock being the appointed hour of commencement, the royal party, with that consideration for punctuality which has ever distinguished our Royal Family, presented themselves, amid the cordial welcoming of the company, followed by the performance of the National Anthem. After Weber's overture to Euryanthe, Mr. Bishop's pretty quintett 'Blow gentle gales,' was sung by Mrs. Bishop, Miss Hawes, Messrs. Hobbs, Hawes, and Sale. Mrs. Anderson next made her appearance, and was warmly greeted by her friends and admirers. She selected, for her own individual performances upon this occasion (and honourable to her was the choice) Beethoven's magnificent concerto in E flat, and Hummel's favourite rondo 'Le retour à Londres,' which last she played in the second act. In both instances our admirable native artiste evinced an intimate knowledge of the styles of the two authors, and an accomplished mastery of the numerous difficulties she had to surmount in both compositions. The other instrumental performances were, a very pretty skin-deep fantasia of Mayseder's, beautifully played by Mr. Mori; a duet by the brothers Ganz, on the violin and violoncello; a solo on the harp by Miss Coward Richardson, very neatly and delicately executed; and a fantasia on the new instrument the concertina, by that clever lad Giulio Regondi, accompanied on the piano-forte by Sir George Smart.

Among the vocalists, Mrs. Bishop deserved more applause than she received, for her singing of Meyerbeer's cavatina 'Robert, toi que j'aime.' It is one of her best pieces of expression. Mr. Grattan Cooke's accompaniment of

this song on the corno inglese, also merits signal notice. After Mme. Caradori had sung the 'Io l'udia' of Donizetti, (which she does with the neatness and brilliancy of a musical box) Miss Hawes's deep contr'alto was heard with considerable effect in Mr. Balfé's ballad 'There's one heart unchanging.' A duet of Rossini's, ('Mira la bianca luna') from his 'Soirées Musicales,' a collection of delightful compositions, was very nicely sung by Mme. Caradori and Signor Ivanhoff. The piece in question did not greatly impress us with Rossini's manner; it is, however, to our taste, and contains an agreeable and appropriate melody, with easy and natural modulation. Miss Clara Novello agreeably surprised even those best acquainted with her voice, by the apparent ease with which she accomplished the extensive compass of the fine song of Mozart's, 'Non più di fiori,' the two extremes of which are, from the lower G below the line, to C in alt. She sang the whole piece with just conception and expression. Mr. Parry, jun. was greatly applauded for the sweet tone and pure style with which he sang the Scotch ballad, 'The old Kirk Yard.' After his song we left the room, much gratified with the selection and performance. Mr. François Cramer and Sir George Smart conducted.

**ROYAL ACADEMY.**—With a view of exhibiting to the public as extensively as possible the progress and advantages of this establishment, a series of concerts have been established and given to the friends and patrons of its youthful members, at a remuneration which hitherto has had no equal. Who would refrain from hearing Beethoven in his symphonies and concertantes, Hummel in his concertos and duets, (and really very nicely performed) when the price of admission is only *four shillings*! The second concert took place on Saturday. The names of Beethoven, Haydn, Mozart, Hummel, Maurer, and Rossini, formed part of the programme. The vocalists were, Misses F. Wyndham, Birch, Deakin, Dickens; Messrs. Brizzi, Harrison, Stretton, Burnett, and G. Le Jeune. The instrumentalists, Miss Dorrell, Messrs. Blagrove, Bowley, C. Harper, Wætzig, Phillips, R. Barnett, H. B. Richards, Smith, Stevenson, Howell, &c. &c.

**MR. MORI'S CONCERT.**—When Mori gives a benefit concert he takes the whole of the King's Theatre; and even this immense area is too circumscribed for his resources. At an early hour on Monday evening all the seats and standing room in the pit and gallery were occupied; every stall owned a possessor; and the boxes throughout the house were in requisition. His bill of fare was to be sure attractive almost beyond all precedent. His singers were Grisi, Albertazzi, Giannoni, Assandri, Mrs. Wood, Caradori, Mrs. Shaw, and Miss Clara Novello. Sig. Rubini, Ivanoff, Tamburini, Balfé, and Lablache. The solo instrumentalists were Mr. Mori himself, Messrs. Thalberg, Lindley, Dragonetti, the brothers Ganz, and Bochsa. With such a galaxy of talent, no wonder there was a rush for every public seat in the house. To enumerate all the pieces that were performed, with a detail upon the merits of the several artists, would occupy no inconsiderable share of our pages; we must therefore be contented with selecting a few of the most attractive exhibitions. Thalberg was certainly the lion of the evening. The interest of the whole audience; the crowding of professors round the instrument; the deep silence, all gave tokens of what was to be expected. He passed by us last year like a meteor, but his brilliancy had left its effect upon every one that had observed his path. He is indeed so astonishing a performer, that any advance upon his accomplishment, seems like a wild impossibility. His manner of playing a theme, and accompanying it with the same hand in arpeggios, is in itself a prodigious feat; but to do this, with a crammed accompaniment going on simultaneously with the left hand, is perfectly incomprehensible to the little creatures who hold up their heads after playing a fantasia (really in itself) of no common achievement. It was a curious sight the other evening to observe the countenances of so many talented professors who surrounded him while he was per-

forming some of his wonderful passages upon a subject from the Huguenots. They appeared scarcely to believe their own eyes.

The other remarkable performances of the evening were, a trio of Corelli by Lindley, Lavenu, and Dragonetti—divinely played; Mr. Bochsa's 'Voyage musicale,' in which he was ruthlessly hissed; and Grisi and Albertazzi's singing the 'Ebben, a te ferisce,' from Rossini's 'Semiramide.' We remember Malibran's singing it last year at, we think, Mr. Benedict's concert. Grisi was greater on Monday evening than she was on that occasion. Mme. Albertazzi, we must in justice say, appeared to considerable advantage, even with our former recollections, and present comparison with her admirable partner in song. Mme. Grisi should not sing 'Let the bright Seraphim'—it's nonsense. Harper of course accompanied her. Any speculator, we guess, might safely offer Mr. Mori £400 for the net proceeds of his concert this evening.

**CITY HARMONIC SOCIETY.**—This Society gave its second Concert on Monday night, at the Albion Hall, in Finsbury. The selection was a good one; but, to be candid, we cannot compliment the Directors very highly upon their performers. Miss Bruce gave us 'Non mi dir.' It is gratifying to see songs of this sort becoming popular, in preference to the everlasting 'Vivi tu,' which, according to a contemporary, "the stomach fairly nauseates." Miss C. G. Howard will sing well, when she gets more confidence. Mr. Lazarus played a clarionet solo, in a way which elicited loud and deserved applause. The novelty of the evening was Mr. Westrop's piano-forte quartett—a new one, we presume. It was admirably played by himself, Willy, Hill, and Banister, and contains the usual gratifying evidence of the composer's talents. The middle movement is the best, because the most sustained; there are, however, many beautiful phrases and effects scattered throughout the quartett. Nevertheless, we think the author writes, or at least publishes, too much. He should husband his energies (for he has them) until he can produce a work at once beautiful and well-sustained *throughout*. May we caution him against mistaking the applause which is awarded to a young composer of promise, for that which is bestowed on the productions of matured genius? After Boieldieu's pleasing overture to 'La Dame Blanche,' we came away. The Directors, we observe, have enforced the regulations against hats, cloaks, and bonnets in the room; and they have done rightly.

**THE ANCIENT CONCERTS.**—The fifth meeting took place on Wednesday, under the direction of His Grace the Archbishop of York. The vocalists were Madame Caradori, Mes. Knyvett, Shaw, and Miss Wyndham; Messrs. Hawkins, Hobbs, Lloyd, Machin and Phillips. Miss Wyndham, at both this and the last concert, would have shone better if better acquainted with the music assigned her; and Mrs. Knyvett, in our judgment, takes the time of her songs too slow. The best movements were the scena from Belsazzar, (admirably given by Phillips) and Mozart's joyous overture to 'La Clemenza.'

**FESTIVAL OF THE SONS OF THE CLERGY.**—The annual performance took place on Thursday, the rehearsal on Tuesday. The weather having been so unpropitious, the company was singularly select. Messrs. Hawkins, Hobbs, Vaughan, and Machin, were the principal vocalists; Sir George Smart the conductor, Mr. Attwood the organist, and Mr. F. Cramer the leader. The coralists were abominable; and their vicious style and enunciation only to be paralleled by their conceit. It cannot be doubted that, if the Corporation choose to require the united aid of the amateur heretics, the meagre and inefficient choir which annually disgraces this noble building, would be readily replaced by a band of half a thousand zealous and right trusty good singers. As things are going on, the Corporation cannot complain if they suffer a loss.

## THEATRES.

**KING'S THEATRE.**—The lovers of “la musique passée” had another treat last Thursday, (the 4th) by the revival of Cimarosa’s ‘*Matrimonio Segreto*.’ There was a grand rush for some minutes after the opening of the doors; and before the commencement of the opera the public seats were all occupied. The cast of the parts was of the same first-rate excellence as that applied in the previous week to the ‘*Don Giovanni*.’ Grisi and Assandri were the sisters; Albertazzi, the maiden aunt Fidalma; Rubini and Tamburini were the Paolo and Conte Robinsone; and Lablache, as usual, old Geronimo.—A grand combination of talent! Mme. Grisi both surprised and charmed us by her delightful performance of the part of Caroline. In the favourite trio ‘*Lei faccio un inchino*,’—and which was immediately encored, she was amusingly taunting and playful; and throughout the rest of the character subdued and pensive. In the recitative, aria, and succeeding quintett, ‘*Come tacerlo*,’ her singing greatly surpassed any performer we have heard in the same part. The task was not the less arduous, coming as it did so shortly after the perfect execution of Rubini in the solo, ‘*Pria che spunti*.’ This last was doubtless one of the most exquisitely polished specimens of vocalization that can be conceived. Never was elopement more eloquently proposed. Indeed, the whole of Rubini’s performance of the part of Paolo was distinguished by excellent sense. It was quiet, suppressed, and anxious. He looked the dependant in the house of a great man, and whose confidence he had abused in winning the affections of his daughter. Every line in this fine singer’s face indicates serious reflection, with a well-ordered understanding.

Mme. Albertazzi both sang and performed very judiciously; not so, however, did she dress the character of Fidalma. The trim cap which she wore did not give her the air of being Geronimo’s sister, or Grisi’s aunt. Malibran was right—she was the old juiceless crab-tree stock of the family. Tamburini, too, was perfectly correct in including Albertazzi among his salutations upon his first introduction to the family; as not knowing which of the three ladies was destined to be his wife. That spurious sprig of British nobility, by the way, “*Il conte Robinsone*,” was treated by Tamburini as if he had been aware of its anomalous character; for no English nobleman, (honestly descended) would think of *gloating* at a lady through his eye-glass, while he was addressing her. Mlle. Assandri played the part of the envious Elisetta with considerable spirit and judgment. But the delight of the evening was that most *surd* and absurd of old men, Lablache. Never for one moment did he forget himself. His ingenuity, too, in contriving situations to fill up all the crevices of his stolidity, was excessively clever and amusing. So that, what with the sweet melodies, combining the Italian and German schools; the finished singing and acting; the masterly playing of that orchestra; and the beautiful accompaniments—clear, rational, and sufficient for every purpose and situation in the drama—full, without o’erflowing, we came away perfectly satisfied with the entertainment we had received.

**ST. JAMES’S THEATRE.**—A new opera, under the title of ‘*The Eagle’s Haunt*,’ was produced here, and for the first time in this country, on the 5th inst. The music is by Franz Glaeser, and it has been adapted for the English stage by Mr. Edward Loder. Mr. Mc. Gregor Logan translated the opera and prepared it for representation. The kernel of the plot consists in a mother (Miss Rainforth) losing her infant, by the pounce of an eagle, and tracking it to the summit of a precipice. The bird is eventually shot by the father of the child—Mr. Lennox, a debutant at this theatre. The subordinate characters in the piece it is needless to describe:—they are supported by Mme. Sala, Miss Julia Smith, Messrs. Braham, Barnett, Hart, and Leffler.

The music, which in the bill is described as being principally founded upon

Bohemian melodies, is of a mixed character. The songs and lighter pieces are many of them, both original as well as agreeable; and a few will doubtless become favourites. Among these we would instance, Mr. Braham's first and second songs that have a Tyrolean burthen attached to them: 'I wreath my hat with flowers;' and 'I'm a mountain ranger;' and Miss J. Smith's little ballad (and which she sings very prettily) 'Woman's love should ne'er be told.' In the loftier, and more impassioned compositions, the author sometimes reminded us of Weber in his phrases. Mr. Lennox's first scena 'Oh, I was then supremely blest,' displays much character, and good instrumentation. This feature, indeed, in the music frequently gave us much pleasure. There is one song, by Miss Rainforth, which is about her sleeping child (if our memory serve) that has a delightful creeping accompaniment. The sextett 'Now all is right,' which contains a blessing of a newly married pair, is perhaps the sweetest of the concerted movements.

The opera was evidently produced before either the band or chorus were properly drilled: the former were at times ready to scrape the skin from one's head; and the latter we expected once or twice would have come to a full stop.

#### MISCELLANEOUS.

**ST. MARK'S, PENTONVILLE.**—The situation of organist to this church was played for on Thursday morning, the 4th instant. Mr. Attwood was the umpire, who very properly gave the candidates two corales and a chant, with either basses or harmonies, as a test of their knowledge of the science. Four candidates were returned, each of whom will have to take the duty for a Sunday previous to the election.

**THE CHAPEL ROYAL, WHITEHALL.**—This beautiful chapel was reopened last Sunday week. For its size, the exquisite character of its design, and the noble painted ceiling, it unquestionably bears away the palm from all the other chapels built in the modern style. The organ has been removed from over the altar-piece, and placed in a lofty gallery at the other end of the building. It has undergone a thorough repair, and reflects high credit on the builders, Messrs. Elliott and Hill.

**MME. SHROEDER DEVRIENT** arrived in town on Monday evening. This celebrated singer was born at Hamburgh, on the 6th Dec. 1805, and at the age of seventeen was united to M. Carl Devrient, an actor of the Royal Theatre at Dresden, by whom she has a numerous family: the eldest, a boy, is thirteen years of age.—*Morning Post*.

**THE LEEDS ORGAN.**—The trustees of the spacious chapel in Oxford-place, Leeds, who are of the Wesleyan persuasion, have determined on the erection of a new organ, which is to be built on the same scale and plan as that in our metropolitan cathedral,—namely, the keys to extend to the CCC, or 16-feet pipe. The swell organ will contain about the same number of stops as that in the York organ, and the choir is to be the counterpart of that in the new organ just erected in the Chapel Royal, St. James's. Mr. Hill, the builder of the York and Birmingham organs, is the contractor. At Sheffield also the Wesleyans have raised a liberal subscription for a large instrument, which Mr. Bishop has been engaged to erect.

**CECILIAN SOCIETY.**—This society of amateurs,—the oldest we believe in London—intend giving a concert in the room in the Albion Hall, Finsbury, on Thursday next; the profits of which, as announced in their programme, are to be devoted to defray the expenses of repairing and ornamenting their room. As the society is in itself highly respectable, and the members of it are all zealous partizans in the cause of good music, we heartily wish they may realize the object of their promised performance.

**RUBINI, TAMBURINI, AND LABLACHE.**—The studious and regular habits of this incomparable triumvirate, form a striking contrast to the *dolce-far-niente* and dissolute life of many inferior artists, who have reaped their golden harvests both in London and Paris! Blessed with amiable partners, surrounded at their hospitable table with friends, parents, or children, the Parisian 'ménage' of these gifted vocalists affords them every comfort and domestic enjoyment which virtue and riches can command. The 'traversè' is not only associated with every horrible sensation of sea-sickness, from which they suffer,—Lablache more than the others; but the narrow channel which divides the two countries, separates them from all that is most congenial with their social habits and dear to their existence. No sooner does their engagement terminate in London, than the Italian singer leaves us, in order to repose in the bosom of his family, to prepare for the forthcoming season, and study a new opera for the ordeal of a Parisian audience."—*Ella's Musical Sketches in Paris.*

**MR. MOSCHELES' CONCERT.**—The musical public will have a treat upon this occasion. Sebastian Bach's triple concerto for three pianofortes will be performed by Messrs. Thalberg, Benedict, and Moscheles. The first time it has ever been played in this country.

**DR. BOYCE'S CATHEDRAL MUSIC.**—It was not owing to the patronage of the Church that this noble work was undertaken or completed. In the preface to Dr. Arnold's continuation, the Doctor observes, "Many inaccuracies having crept into the books of the various choirs in and about this kingdom, through the ignorance or inattention of transcribers, Dr. John Alcock, of Litchfield, published proposals for printing by subscription some of the services, in order to correct and preserve them from such injuries in future. Dr. Greene being now at the head of his profession, and finding himself, by the death of his uncle, Serjeant Greene, in a state of affluence; possessing (exclusive of his appointments) £700 per annum, he opposed Dr. Alcock's scheme, and publicly announced his intention of presenting to the cathedrals, at his own expense, one correct copy, in score, of the works of ancient masters, celebrated for church music. Dr. Alcock, therefore, relinquished his plan, and presented Dr. Greene with his MSS., the labour and research of many years. Dr. Greene dying, bequeathed the MSS. to his pupil, Dr. Boyce, who subsequently completed and published the work."

---

#### NOTICE TO CORRESPONDENTS.

Review of Mr. Maxwell's pamphlet next week.

"A SUBSCRIBER" is thanked for his communication. He has but repeated what has been said often before respecting the models from which Mr. Barnett has copied his melodies and constructed his harmonies. Mozart himself did not scruple upon an occasion—(but then how rarely, and how well) to "borrow" from his neighbours. Compare the opening statue scene in the *Don Giovanni*, with the answer of the oracle in Gluck's *Iphigenia*. Handel was a right-royal "Conveyancer."

VIOLA (of Glasgow) shall receive the desired information next week.

We take this opportunity of stating that all communications addressed to the PUBLISHER instead of the EDITOR of the "Musical World," will meet with no attention; and if unpaid, will be returned to the Post Office.

---

#### Operas, Concerts, &c. for the ensuing week.

Saturday, 13th .... King's Theatre, Grand Selection of Music, Evening.

Monday, 15th .... Ancient Concert, Rehearsal, Hanover Square, Morning. Sixth Philharmonic, Hanover Square, Evening. Drury Lane. St. James's, Eagle's Haunt every Evening.

Tuesday, 16th .... King's Theatre.

Wednesday, 17th .. Sixth Ancient Concert. Thalberg's Concert, King's Theatre, Morning.

Thursday, 18th .... Cecilian Society, Albion Hall, Finsbury, Evening.

Friday, 19th ..... Madame Ducloux's Concert, King's Theatre, Morning.

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

- Adams. Pic-nic Quadrilles, 5th Set, from popular comic Songs. And Jim Crow Galope ..... D'ALMAINE
- Bochsa. Spanish Air, Bajelito, arranged as a Duet, with Harp Accompt. .... CHAPPELL
- Burgmüller (F.) Le Rameau d'Or. Fantaisie sur des motifs d'Auber, op. 14 ..... D'ALMAINE
- Belini. Overture to Norma .... PLATTS
- Clinton's Solos, Piano-forte Accompt. .... NOVELLO
- Coote's Scaramuccia Waltzes, as Duets ..... OLLIVIER
- Czerny. Recollections of the Opera, 3 Books, as Duets. .... COCKS
- 100 preparatory Studies, 4 Books, Solo ..... DITTO
- Diabelli. Companion for Leisure Hours, Book 3. .... WESSEL
- Eagle's Haunt Quadrilles. Rudolphus, 1st Set ..... DITTO
- Herz (H.) Trois Morceaux de Salon. 1. La Chasse. 2. Mazurka. 3. Mouvement perpetuel. Op. 91. .... D'ALMAINE
- Hunten. Swiss et Tyrol, No. 2. .... CHAPPELL
- Kalkbrenner. Le Fou, Scénedramatique ..... D'ALMAINE
- Kalliwoða. Galopades célèbres. EWER
- Lemoine. 24. Bagatelle on Duvernay's Cachoucha ..... WESSEL
- Noble (F. E.) The Morning Recreation. Muscheles, Opera Gems, Part 1 ..... WYBROW
- Princess Victoria's Birth-day Quadrilles, and Victoria Waltz. Alfred Flèche ..... JEFFERTS
- Reissiger (F. G.) Trois Petits Morceaux ..... D'ALMAINE
- Thalberg (Sig.) Set of Grand Studies, in 2 Books ..... DITTO
- Weippert. Echo of the Ball-room Quadrilles, 2nd Set; containing, Ballet from Benyowsky, Krakowiak, Quadrilles Dames, Dance à la Russe ..... DITTO

## VOCAL.

- Eagle's Haunt. Song, "The morning." Song, "I wreath my hat with flowers." Chorus, "Mount up, brothers." Song, "The Mountain Ranger." Air, "Why should her worth be slighted." Trio, "Since the days of childhood." Air, "Oh, I was then supremely blest." Air, "I am his wife." Romance, "Where the meadows band of green." Chorus, "On forward." Air, "Still darker" WESSEL
- Hints on the vocal shake. Mrs. Blane Hunt. .... NOVELLO
- Lindpainter. Bass Song, (No. 2) "Unwreping I will die" ..... WESSEL
- Lyric illustrations of the modern poets. 12 Compositions for soprano, contr'alto, tenor, and bass voices; from Lord Byron, Shelley, Knowles, Leigh Hunt, &c. Music by John Barnett D'ALMAINE

- Loder (Edward) I have roamed the world over. Ballad ..... D'ALMAINE
- I have known thee in the sunshine. Ballad ..... DITTO
- Come from Alhambra. Song DITTO
- O softly falls the foot of love. Ditto ..... DITTO
- The Curate's Daughter. Ditto ..... DITTO
- Flow Rio verde. Ditto .. DITTO
- My cot by the mountain. Ballad, Malibran de Beriot ..... DITTO
- The Deserted. Mme. Nelia Empaire ..... OLLIVIER
- Welcome, welcome, hour of pleasure. Schoolboys' Holiday Chorus ..... CHAPPELL

## FOREIGN VOCAL.

- Donizetti. Si amabile speranza di gioia ..... LONSDALE

## SACRED.

- Attwood (T.) Behold the babe. Hymn ..... HILL
- Sunday Morning. Song DITTO
- Haydn. Mass No. 16, separate Vocal Parts ..... NOVELLO
- Novello (Vincent) Thy mighty power, Piano-forte and Contrabasso obbligato. .... DITTO

## HARP.

- Bochsa. "L'Encouragement," simple melodies, arranged in the most easy style ..... D'ALMAINE
- The Cachoucha Dance, arranged by ..... DITTO
- Grand Galope from the Postillon, arranged by ..... CHAPPELL
- Donizetti. "No, no, che infelice," arranged by Holst ..... LONSDALE

## GUITAR.

- Amphion, or the Flowers of Melody, No. 13 ..... JOHANNISO
- La dernière pensée de Weber, arranged by Schmidt. .... DITTO
- The Cachoucha, danced by Duvernay ..... DITTO
- The Postillon Waltz, from "Le Postillon" ..... DITTO
- The 3rd Offenbach Waltz, by Schmidt ..... DITTO
- Sola's 1st month at the Guitar ..... COCKS

## MISCELLANEOUS.

- Bochsa. Cachoucha Dance, arranged for Harp and Piano-forte CHAPPELL
- Forde. 6 Operatic Overtures, for 2 Flutes ..... COCKS
- 3 new Italian Songs, for Voice, Flute, and Piano-forte. DITTO
- Haydn's Quartetts, New Edition, completely revised ..... MONRO
- Ditto, separately, in single Quartetts or Operas ..... DITTO
- Lemoine and Sedlatzek. Les Bluettes, No. 1, Vivi tu, Flute and Piano-forte ..... WESSEL
- Wright (T. H.) Voglio dire lo stupendo; and Obligato son felice. Donizetti. Arranged for Harp and Piano forte. .... D'ALMAINE